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SONG.

Up in the ether deep and blue,
 Where the air is floating, and soft and fine,
 And where, like a spot of the tenderest hue,
 The wings of the soaring sky-lark shine ;
 Buoyant they glitter, and far and near
 Her notes drop down like an April shower —
 And O, are they tender and sweet and clear,
 As they sprinkle like dew-drops the morning hour !

When the hot noon shines with its sultry ray,
 And the kine lie close by the orchard-wall,
 And the cricket is silent, and through the day
 The locust is ringing his ceaseless call —
 There's a spot where the brook thro' the woodland bowers
 Is droning a note with a slumbrous trill,
 And nestling close to the wild-wood flowers,
 We own that the world is a good world still !

And so, when the sunset droppeth down,
 And tasks are ended and duty done —
 And a bell-note floats from the distant town —
 And the silent watch of the stars begun,
 We'll say that Nature, at morn, at noon,
 Hath ever its rapture, tho' flecked with care,
 And a day is never begun too soon
 That ends in a twilight so calm, so fair !

WM. M. BRIGGS.

THE STUDY OF INTERIOR DECORATION.



URNITURE is divided into two distinct classes: fixed furniture, included in architecture, and comprehending wood-work, ceilings, chimney-pieces — in a word, all that forms a part of the building ; and movable furniture, which depends on the upholsterer, and

is a matter of great importance in setting off the apartment. If the architect charged with the decoration of a house thoroughly understands the arabesques of Androuet du Cerceau for the sixteenth century, the plates of Abraham Bosse for the reign of Louis XIII., the numerous decorative engrav-



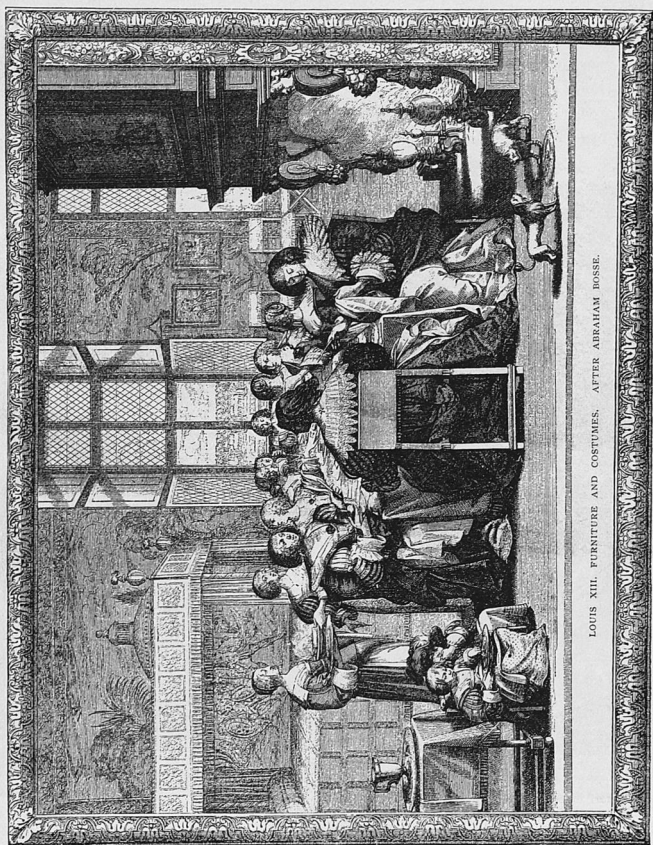
FURNITURE AND COSTUMES
OF THE XVIII. CENTURY.



FROM ENGRAVING BY DELAUNAY,
AFTER MOREAU LE JEUNE.

ings of Lepautre and of Berain for the second half of the seventeenth century, the works of J. A. Meissonier, Oppenord, Salembrier, and Cauvet for the

eighteenth century, the engravings in the style of Baudouin, Lawreince, and Moreau le Jeune for the same period, would he not be more competent to



LOUIS XIII. FURNITURE AND COSTUMES, AFTER ABRAHAM BOSSE.

satisfy the requirements of the person having recourse to him than an artist ignorant of what had been done before his time? He would, without doubt, be free to modify, according to his taste, the design submitted to him or consulted by him; he would be recommended in more than one instance to adopt the spirit and not the letter of the models studied, but let him be required to purely and simply restore a monument of a past age, or execute an absolutely original work, it would then be of the greatest importance to him to know all that had been done before his time. In the first case, directed by such sure guides as we have mentioned, he could not take the wrong road, nor commit grave archaeological errors; in the second, he would be aided rather than impeded by the productions of his predecessors. Whoever is charged with the arrangement of a salon or room should, above all things, conform to the customs of the day; he should give great thought to comfort, which is now considered strictly necessary in all rich interiors. The question of furniture is a great question of our day, and failing to discover among our artists sufficiently original inventors to satisfy modern taste, we voluntarily revert to works of the past, and feel satisfied when not being able to obtain an authentic piece of furniture at an enormous sum, we get a faithful reproduction of it. In these researches the study of engravings is of great assistance, and the purchaser

has as much interest as the manufacturer in mining for information in reliable headquarters. In the plate signed by the names of Perissim and Tortorel, representing the death of Henri II., we find a sumptuous bed with embroidered



THE CONNOISSEUR.
(FROM A PLATE IN "THE MORAL TALES OF MARMONTEL,"
PUBLISHED AT PARIS IN 1765.)

hangings, a table in excellent taste, on which are goblets and ewers, a wooden bench and bordered tapestries, which would serve amateurs in furnishing as absolutely correct models of the styles of the sixteenth century.

Androuet du Cerceau published at that day a book on furniture, in which

by the side of beds, tables, and pedestals are found those two-storied cabinets made expressly to contain ornaments or display vases and priceless china.

The work of Abraham Bosse, which we recommend more highly to the architect desiring to decorate a house or hotel in the style of Louis XIII., will supply any one charged with furnishing such a house with all necessary information; hangings, beds, tables, chairs, easy-chairs, andirons, chandeliers, all are found there, executed with absolute correctness and most clearly drawn. The *tourangeau* artist, absolutely indifferent, if not hostile to archæological truth, clothes the Prodigal Son and the Wise Virgins in the fashions of his own time, and depicts his characters in attitudes which are most surprising to modern ideas, but which were not regarded as extraordinary in the seventeenth century; in this manner he furnishes to posterity invaluable information concerning the manners and dress of the French during the reign of Louis XIII. and the minority of Louis XIV. No epoch in French history furnishes such complete and exact details as this.

While Abraham Bosse was working in France, Paul Vredeman de Vriese published in Holland many models of joiner's work, such as doors, wardrobes, sideboards, tables, arches, stools, benches, *rouleaux à pendre*, and many other styles of work. These designs of furniture are not particularly original, being frequently borrowed from Du Cerceau, but lacking the grace and adaptability of the French master. The work of interpreter was far inferior to the model; he rendered the slightest details heavy, overloaded every part of his furniture with ornamentation, and

left works which can be consulted only with precaution, and which we should guard against imitating.

Information concerning furniture during the reign of Louis XIV. is less abundant; we cannot name anything which has the same value as the engravings of Abraham Bosse for the preceding reign. The works of Lepautre, Berain, Daniel Maror, a few of Bernard's plates, and the rare engravings of André Bouille must be consulted in order to gain authentic information concerning furniture between the years 1650 and 1700; even then we find only single pieces, not whole interiors, giving the general character of a room or drawing-room. In the series known as "Apartments of Louis XIV." are to be seen a billiard-table, a stool, a table, and some easy-chairs; but the inquirer would be disappointed if he looked for precise information on the furniture of the seventeenth century. The engraver was more careful to give life-like portraits of the court of Louis XIV. than to indicate the appearance of the rooms.

In the eighteenth century, documents relating to furniture are numerous; besides the collection of Meisssonier, Oppenord, and others already mentioned there are the "Art of the Joiner" by Roubo, the Portfolios of De Lalonde, the work of M. Cuvilliers and son, the "Ichnology" of J. Ch. Delafosse, an excellent guide in the forms in use during the eighteenth century. These works should be consulted because, being executed by workmen, they give the exact design of the furniture, sometimes even the cut and manner of putting together, but they give no information to those who seek to know their arrangements in the rooms for



FURNITURE AND COSTUMES OF THE XVIII. CENTURY.
AFTER MOREAU LE JEUNE.

which they are intended. Information of this kind must be sought elsewhere, and it will be found in looking over the works of certain painters and engravers of their time. Baudouin, Lawreince, Freudeberg, Aug. de Saint Aubin, and Moreau le Jeune on one side, and Nicolas Delaunay, Dequevauviller, J. B. Simonet, and A. J. Duclos on the other, have

left excellent models of this kind. These intelligent and capable artists love to place the graceful and pleasing characters created by them in tasteful interiors; their compositions are always intelligently conceived, and the rooms in which their figures are seen are exact counterparts of those occupied by the people of condition at that time. The

"Assembly at the Salon," engraved in 1783 by Dequevauviller, after M. Lawreince; "The Love-Letter," and others, engraved by Delaunay, after Lawreince; our illustration "Le Carquois Épuisé," engraved by Delaunay, after Baudouin, type of furniture of the eighteenth century; "The Undressing of the Bride," "The Fancy Ball," and the "Concert" are engravings which should be known to all who desire an absolutely correct idea of the decoration of the eighteenth century. To these plates, chosen from numerous others, must be added "Costumes, Physical and Moral, of the Eighteenth Century," a series of choice engravings after designs by Moreau le Jeune and Freudeberg, and countless vignettes drawn or engraved by Gravelot and others, in which are found excellent suggestions on apartment decoration and furnishing. Such a plate in the "Moral Tales of Marмонтel," illustrated by H. Gravelot, under the title of "The Connoisseur," will give an idea of the arrangement of the cabinet of a virtuoso in 1765; portraits engraved by the Drevets, and other artists after Hyac. Rigaud, and others, furnish valuable hints on seats, tables, and bureaus. We will also mention as worthy of consultation the portraits of Bossuet, of the Cardinal de Fleury, of the Princess Troubetskoy, of Gauffemont, of Claude Saint Simon, of Pierre Mignard; finally, the portrait of the farmer-general, Pâris de Montmartel, represented as seated in his study.

A volume would be necessary to the mention of all the engravings of special value to those desiring information on the manner of furnishing in the eighteenth century. In calling attention to certain works of most particular interest, we have done enough to

demonstrate the utility of the study of engravings to the branch of industrial art known as furnishing.

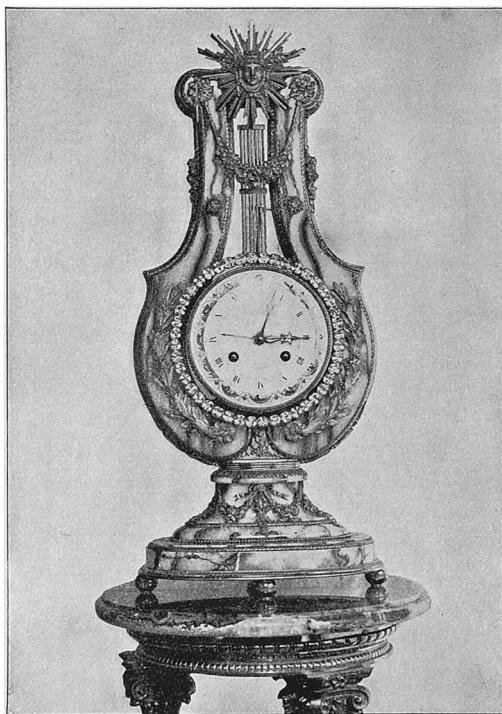
During the French Revolution and under the Empire, the architectural style, as well as the style of furnishing, changes completely. Under the influence of Louis David, who dictatorially assumed the direction of all that nearly or remotely appertained to fine arts, the study of the antique, hitherto much abandoned, sprang into favor. Debucourt still publishes some plates preserving the souvenir of a past time, but he himself, at a moment that can be indicated, bows to the general influence, and in "Frascati" shows a complete transformation. This print does not seem to have been drawn by the same hand which from 1786 to 1791 signed the "Two Kisses," "The Compliment," "New-Year's Morning," "The Bouquets," "Grandmamma's Birthday," and "The Ill-Defended Rose," colored plates which give a faithful idea of interior decoration toward the close of the eighteenth century. One rarely sees in the history of customs such a complete and rapid transformation; the prints produced by Basset, Jean, and other publishers, "The Game of Roulette," "The Tea Kettle," "The Fashionable Mother," and "The Model Mother," introduce us into interiors where nothing whatever is seen of past luxury; wainscoting is abolished, all slightly old furniture relegated to the garret, being replaced by Greek beds, tripods, and antique chests of drawers. In 1807 Lamesangère published in book form a collection of articles in use during his day, including house and office chairs, fancy chairs, canopies, sofas, footstools, beds, window-draperies,

tables, bureaus, secretaries, book-cases, wash-stands, tables, window-boxes for flowers, toilet-mirrors, alcoves, glasses in cases, chimney-pieces, clocks, jewels, wedding presents, cradles, vases, trivets, chandeliers, candelabra, carriages, etc., etc. The architects Percur and Fontaine, who under the Empire became arbiters of official taste, published in 1812, under the title of "Collection of Interior Decorations, Comprising Everything Relating to Furnishing," a volume in which they

displayed their rare skill as designers, but being chiefly inspired by the antique they gave such rigidity to their forms that there is little wonder that the styles set by them were of short duration. We mention this collection as offering an opportunity for historical study in the matter of furnishing, without having the courage to recommend imitation of the models which it contains.

GEORGES DUPLESSIS.

Translated by Fannie M. Atwell.



CALENDAR CLOCK OF XVIII. CENTURY, REPRODUCED BY BAILEY, BANKS & BIDDLE, IN ALGERIAN ONYX AND ORMOLU, WITH SWINGING CIRCLE OF BRILLIANTS MOUNTED IN SOLID SILVER.